



THE ROLE OF VISUAL ARTS IN THE DEVELOPMENT OF TOURISM (WITH SPECIAL REFERENCE TO SAGARNAD REGION)

Dr. Mallikarjun C. Bagodi

Faculty member, Department of Studies in Visual Art, Gulbarga University, Kalaburagi

ABSTRACT

The present paper focussed on the Role of Visual arts in the development of Tourism. Today, tourism has become an industry. In this the action-processes of special important people are involved. It contains important economic, social and educational issues. This complexity is transforming tourism from just a hobby into a vital central force of contemporary society. That the role of visual arts is very important in the development of tourism has been realized through some art forms of Sagarnadu, a province of Karnataka.

KEYWORDS: Tourism, Local Importance, Visual Arts, Economic, Social, Educational, Regional Development, All-Round Progress.

INTRODUCTION

To go on tour has been a hobby practiced for a long time. The people travelled from place to place region to region for trading, education, meeting friends and relatives. Some times people went on pilgrimages. So the role of tourism is great in the economic development. In many western countries tourism has become an industry generating income.

Now it has become a necessity. Cultural aspects are exchanged. Much learning happens because of visiting places. One can have the first hand knowledge of the places its progress and development. Transport and communication facility has boosted the tourism. India a multicultural country has much scope.

Many countries have varied form of programmes for the development of tourism. Separate departments have been created. Several organizations have joined hands with the governments. World Tourism organisation (WTO) has come up at the international level. Its head office is in Madrid in Spain. Many countries (113) have become the members. Some organizations have been established in India in 1986. They encourage and persuade the tourists with their package tours. They are on the path of success.¹ IATO (Indian Association of Tourist Organisation-1981), TAAI (Travel Agents Association of India-1951), FHRI (The Federation of Hotel and Restaurant Association of India-1954).

The private as well as government organization has contributed much to the development of tourism. Historical places, the museums, places of cultural importance and religious places and places of scenic beauty attract the tourists on a large scale.

Visual arts in Sagarnad Region

Sagarnad comprises of Yadgir and Kalaburagi districts especially the area between the Bhiman and Krishna. Surpur,

Shahapur and Jewargi are noted for Visual Art.

Long long ago Sagara of Ikshwaku dynasty ruled over the region. So the name Sagarnad. The region has got plains, ranges of hills covered with round rocks. Honne, Surahonne, Avare, Bittilu, Custard apple are abound in the forests. We can find herbs such as tulasi, ganajali, uttarani. The streams are and added beauty.

Quartz is available which is a raw material for the glass industry. White sand is also available in large quantity. Robert Sewel opines that Kohinoor might have been found in the mines of Kollur. Copper is available in Tinthini in Surpur taluk. Calcium is found in Vajjal, Chennuru around Hunasagi. Search for Uranium is on in Gogi in Shahapur taluk. Experts opine that gold can also be unearthed in the area.

The tombs made of big rocks are found in Hagaratagi, Rastapur and Vibhutihalli. They are temple-like stone Age Art.

Pre-historic paintings: Paintings are done on the rocks near Balichakra. Animal, human and lotus are painted on the rocks. In addition to these there are figures which resemble symbols. Studies are ongoing.

Art Critic K.V. Subramanyam has searched a figure on rounded rocks. In the hill riders are portrayed as going towards east and south. The place might have famous for black magic. The figure facing west was carved out of curiosity or for the black magic. It is a relief sculpture. There are sketches resembling human figure.

Mr. Basangouda of Varkanalli in Yadgir taluk has brought to light figures of pre-historic period. He has searched a figure on the rock on the outskirts of the village. Kengavu colour is used. It is painted flat not in line form. The composed figures

seems to be letter-designs. Some of them look like fish and sparrow. Raktagunda rocks are three in number separated from one another. The figures are on the middle rock. Such rocks may be in other parts of Sagarnad. These might have cultural connection to Sagarnad.

Visual art under the patronage of Kings: The Sagarnad was ruled by Satavahanas, Chalukyas, Rashtrakutas, Kalyana Chalukyas, Hyhayas, Kalachuryas, Shilaharas, Sevanas of Masvadi, Bahamani Sultans, Adilshahis and Srupur Nayaks of Gosala dynasty. In between Nizams and company govt. took control of same parts. The regional has seen rise and fall during the period. It is sad to think that murals in Shahapur the structures of Adilshahi and Bahamani are not well conserved.

16th and 17th century is a golden period in the reign of Surpur Nayaks. We have to go in detail how it has achieved such height.

The Surpur Nayaks ruled over the region nearly for two hundred years. In 1750 a family named Garudadri came to Surpur. Before coming to Surpur, the family name was Verma. Kamalaiah, the son of Banaiah has mentioned his name as *Jahagirdar Kamal Verma* under the portraits. They came to be known as Garudadri when they settled in Surpur.

Chitvelaiah had three sons-Benakaiah, Sungaraiah and Appaiah. Only Benakaiah was engaged in art work. Benakaiah was expert, both in Painting and Sculpture. He had three Sons. Banaiah, Venkaiah and Narasiah. Only Banaiah knew the art. He is known as Banaiah I. He was specialized in his style and techniques.

Kamalaiah had gone to Raichur when he lost patronage. He had composed many works. He began portrait paintings. Among them the portrait of Killemath Swamiji and figures in Hanuman temple are worth mentioning.

Banaiah's only son Kamalaiah was an unparalleled artist. After the death of his father he went to Hyderabad to live with his relative. Photographic technique used in the traditional paintings of Surpur continued. Such paintings are seen in rich people's residence of Adoni. We find his name as BGS (Banaiah Garudadri Shorapur).

He was working in the Nirmal Industries as an artist. He was invited to do paintings in the Rashtrapati Bhavan. For this Military Secretary Mohammed Ghafran honoured with a citation. 1967 he was honoured with National Award. Banaiah breathed his last so his wife Narasamma received the award. Conventional Surpur style ceased to exist after Banaiah.

The paintings of Surpur can be divided in accordance with material used as a medium Murals, Manuscript paintings and Paintings on thick paper and hard board.

The paintings on the thick paper and hard board are of high order and they are in miniature form some are big sized. The dressings and ornaments work are very beautiful. The woman wore blouse and saree; the male figures wore turban and a

shawl. The edges of the dresses are fine with attention. Jesso was utilized in these paintings.

Both Benakaiah and Banaiah were experts in painting and sculpture. So they sculpted gods and goddesses, sages and saints according to the standing conventions.

Wood sculptures in Venugopalaswamy temple in Surpur are painted every year during Halokuli. Garudadri family has been doing this work.

Hebbal Rama shastri was a prominent astrologer in the court. He has also written Panchangas. Garudadri's paintings are on one of the Panchangas. On the first page Ganesh and Saraswati figures are painted. trees, plants and letter designs are there as usual. Colours used are red yellow blue mainly and mixed colours are also used.

Visual arts in lost patronage period

The artists lost patronage of the rulers. When the maintenance of the family became difficult they moved to Humnabad and Raichur. There is possibility that they might have moved to Andhra Pradesh and Mysore also.

We have to recollect the name of a richman called Khajanagouda of Raichur. In the kitchen and on the bedroom walls, the episodes of the Ramayana, Mahabharata and Lord Krishna's playfulness are painted. In other parts of the house the episodes like the battle of Bhadravahana and Arjuna, Rama and Sita, flower vases, the animals and birds are portrayed (some paintings are in the Chennabasava Purana. In all these we see the influence of Surpur art). The murals are seen on the ceilings of the Hanuman temple near Khajanagouda's house and the Siddeshwara temple in Holalgundi in Andhra Pradesh. Such murals are in Adoni Mutt.

The Garudadri's went with Chitragars to the houses of nobles to draw pictures on the days of celebration. A family resides beside the new palaces. Chitragar-the family name came to them because of this profession.

The paintings in the Houses and Palaces

The Murals once found in the palaces and bungalows came to find a place in the houses of Desais, Goudas, Kulkarnis and other officers of these times. The structures of the nobles resemble those of palaces. They are called Sirimane, Mahalu, Wade. The pieces of murals and paintings can be found in Gouda's house in Bende bembali, Maligoudas house in Andola, Danadavara house in Malagatti, Firangi's house in Shahapur, Gouda's house in Dornalli.

Horse Sculptures

It is the speciality of the region to see the idols of horses in the houses of the officials. Almost houses have special main doors. According to the size and style of the house. On both sides of the door, the idols of horses are attached to decorate the entrance. They are of the size of one and half to two feet. This tradition is continued. The doors are made of teak and neem. The idols are made of bronze, brass and a special mixture of

metals called Panchaloha. There are families who earn their livelihood by making horse idols even today. Once they had the patronage of the rulers.

The art of design in Sarees

Weaving is an age-old occupation in the villages. Meadows taylor, a British representative in the vourt guided them into artistic weaving. The officer was also interested in agriculture. So he got cotton seeds from England and provided them to the farmers. There was profuse growth of cotton. Because of the ahundant crop, more people took to weaving. It is noteworthy to see the factory of Lingeri Konappa in Yadgir. The artistic sarees Talamandal and Motichuri are woven in Rangampet, Rukmapur, Gogi.

Surpur rulers offered jahagirs (grant of land) to the weavers. So they are called 'Siriavara hola'. The sarees are known as Surpur sarees. They were sold in Raichur, Lingasugur, Kalaburagi and Bijapur. Due to technological development in weaving ceased to continue. Still we see weaving in Rukmapur and Gogi. But, traditional style has given up its place to the designs of the modern times to suit the taste and interest of the time.

The role of Visual arts in the development of Tourism

Tourism has an important role in the economic development. The art is ingrained in the folksongs traditional customs and rituals. Losing patronage it came to general public for help and encouragement. Industries were established. Lot of propaganda was given.

These days we see that those who are in pilgrimage or sight-seeing places collect the artefacts of their interest and place them in showcases. Even today we see the aborigines completely depend on making the artists things. Some of the villages and towns have become famous for their art. For instance Kinnal, Kalaghatagi, Gokak and Chennapatna are known for their art. Sagarnada can also contribute to the economic development.

- In the present paper, Nagaratna and Prof. Balasubrahmanya's writing assistance is sought.



ART WORKS OF SAGARNAD REGION



REFERENCES

- A. Krishna (ed.): 1985: Sagarnad Darshana: Mahakavi Lakshmisha Vachana Sangha, Surpur.
- Dr. Mallikarjun C. Bagodi: 2009: Surpur Chitrakale: Sarachandra Prakashana, Chittapur.